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WINTER 2006

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BEGINNER RHYTHM GUITAR

FIGURE 1 open major chords

E: 2 3 1 A: 1 2 3 (1 1 1) D: 1 3 2 G: 2 1 (3 2) 3 C: 3 2 1 F: 3 4 2 1 1

Strum Patterns

FIGURE 2

quarter notes

G (repeat prev. chord)

* □ = downstroke

count: "1 2 3 4"

eighth notes

G

"1 and 2 and 3 and 4 and"

16th notes

G

"1 ee and a 2 ee and a 3 ee and a 4 ee and a"

FIGURE 3 *a la* the Beatles/R B/early rock 'n' roll

$\text{♩} = 112$

G (repeat previous bar)

T A B

FIGURE 4 roots/Sixties acoustic rock

$\text{♩} = 126$

E

A

D A E

FIGURE 5 psychedelic/classic rock

$\text{♩} = 116$

D (w/light distortion)

A

E

(play 4 times)

T A B

w/palm muting

$\text{♩} = 116$

D P.M.

A

T A B

FIGURE 6 *a la* Traffic/Allman Bros./Led Zeppelin

$\text{♩} = 84$

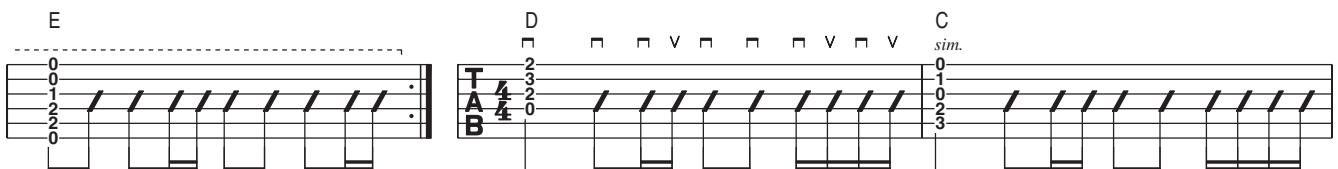


FIGURE 7 *a la* the Who, AC/DC, Judas Priest

$\text{♩} = 128$

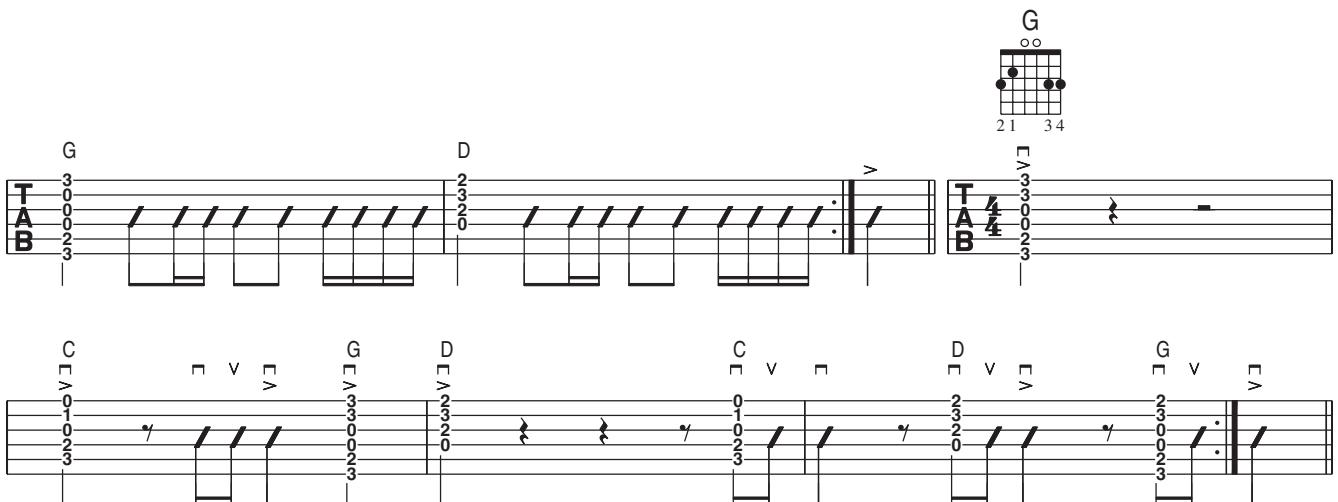


FIGURE 8 hard rock

$\text{♩} = 128$

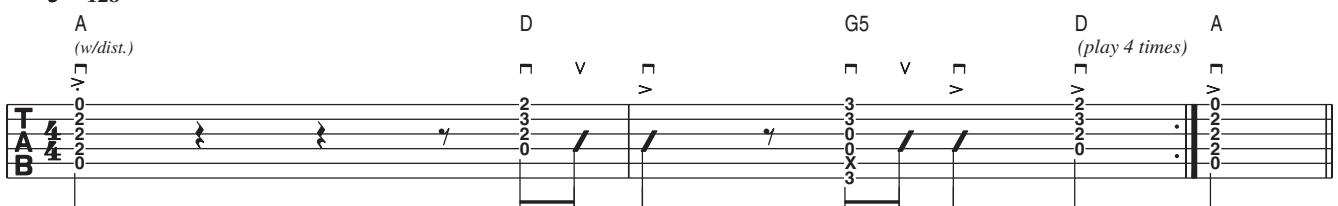


FIGURE 9 modern rock/pop w/sus2 chords

$\text{♩} = 88$

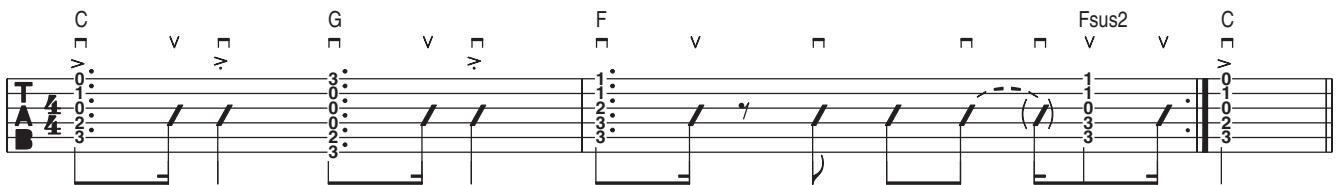


FIGURE 10 open minor chords

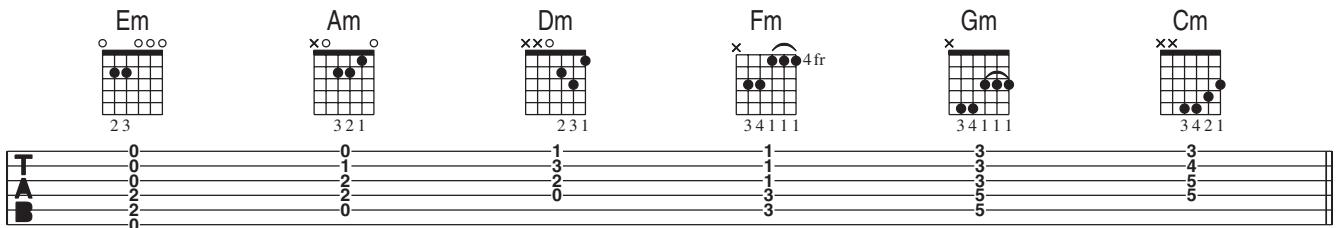


FIGURE 11a alternative rock (*a la* Smashing Pumpkins, U2, Nirvana)

$\text{♩} = 120$

Em C G D Em

FIGURE 11b

$\text{♩} = 120$

Em w/distortion C G D Em

FIGURE 12 descending bass figures: classic rock (*a la* Led Zeppelin, the Beatles)/modern rock (*a la* Jet)

$\text{♩} = 72$

Am C/G D/F# F G Am

FIGURE 13 *a la* the Cure/Counting Crows

$\text{♩} = 144$

C Dm Am G C

Major Barre Chords

FIGURE 14 sixth-string-root major barre chords

E F F# G G# A B_b B C C# D E_b E

3 2 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1 1 3 4 2 1 1

FIGURE 15 *a la* the Kinks/Guns 'N' Roses/Van Halen

$\text{♩} = 116$

A (w/dist.) G D C A G A

FIGURE 16 classic/modern punk

$\text{♩} = 192$

A (w/dist.) D E A D A E A

FIGURE 17 fifth-string-root major barre chord forms

FIGURE 18a roots rock to metal

FIGURE 18b (same example w/distortion)

Minor Barre Chords

FIGURE 20

a) sixth-string root

FIGURE 21 Seventies hard rock/Nineties alternative rock

FIGURE 22 a la the Who/the Strokes

Power Chords

FIGURE 23 sixth-string-root two-note power chords

E major scale (E F♯ G♯ A B C♯ D♯)

scale:
degree:
root

1 *ma2 ma3 4 5 ma6 ma7 8
(octave)

*ma = major

FIGURE 25a hard rock/thrash metal

$\text{♩} = 160$

E5
(w/heavy dist.) P.M.

F5 F#5 G E5
(play 4 times)

FIGURE 25b previous example played with three-note power chords

$\text{♩} = 160$

E5
P.M.

F5 F#5 G5 E5
(play 4 times)

FIGURE 26 using vibrato with power chords

$\text{♩} = 116$

A5
w/heavy distortion

G5 F5 A5
(play 4 times)

FIGURE 27 early Seventies British metal

$\text{♩} = 76$

F#5
w/heavy distortion

A5 B5 A5 B5 N.C. F#5

FIGURE 28 *a la* Pantera

$\text{♩} = 132$

G5
(w/heavy dist.)

1.,2.,3. 4.
(A5)
B5 G5 N.C.(E5)

Fifth-string-root Two-note Power Chords

FIGURE 29 A major scale
(A B C# D E F# G#)

scale
degree: 1 ma2 ma3 4 5 ma6 ma7 8
(root) (octave)

FIGURE 30 classic metal

three-note power chords

A5 B_b5 B5

$\text{♩} = 132$

E5
w/heavy distortion
P.M.

D5 A5 (play 4 times) E5

etc.

FIGURE 31 classic metal

$\text{♩} = 120$

E5 D5 A5

D5 E5 (play 4 times)

Soloing/Riffs/Scales the minor pentatonic scale

FIGURE 32 E minor pentatonic scale (E G A B D)
w/open strings

1st octave 2nd octave

scale
degree: 1 b3 4 5 b7 8 b3 4 5 b7 8 b3
(root) (octave) (root)

Scale Exercises

FIGURE 33 E minor pentatonic scale in three-note groups
ascending

descending

Articulation: Incorporating Hammer-ons and Pull-offs

FIGURE 34 E minor pentatonic scale, ascending, w/hammer-ons

descending, w/pull-offs

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Thick), A, and B from left to right. The notes are: B (open), A (3rd fret), G (open), F# (3rd fret), E (open), D (2nd fret), C (open), B (3rd fret), A (open), G (3rd fret), F# (open), E (2nd fret), D (open). The 3rd fret is marked with a circled '3' below the string.

FIGURE 35 E minor pentatonic scale in four-note groups ascending, w/hammer-ons

descending, w/pull-offs

Fretboard diagram showing a sequence of notes and fingerings. The notes are represented by small circles with stems, and the fingers are indicated by numbers above the strings. The sequence starts at the 3rd fret of the 6th string, goes down to the 0th fret, then up to the 3rd fret of the 5th string, and so on, following a pattern of alternating up and down strokes.

FIGURE 36 fast licks w/hammer-ons and pull-offs

Freely

A tablature for a six-string guitar. The notes are indicated by vertical stems with numerical values above them. The first measure starts with a '3' on the top string, followed by a '0'. The second measure starts with a '3' on the top string, followed by a '0'. The third measure starts with a '0', followed by a '3' on the top string. The fourth measure starts with a '3', followed by a '0'. The fifth measure starts with a '3', followed by a '2'. The sixth measure starts with a '2', followed by a '3/2'. The seventh measure starts with a '2', followed by a '3/2'. The eighth measure starts with a '2', followed by a '0'. The ninth measure starts with a '2', followed by a '0'. The tenth measure starts with a '2', followed by a '0'. The eleventh measure starts with a '3', followed by a '0'. The twelfth measure starts with a '3', followed by a '0'. The thirteenth measure starts with a '0', followed by a double slash indicating the end of the line.

Fretboard diagram for the first measure of the C major scale. The strings are numbered 1 (thinnest) to 6 (thickest). The notes are: open string (0), 3, 0, 2, 0, 1. Fingerings: 0, 3, 0, 2, 0, 1.

Fretboard diagram for guitar string 6, showing a scale pattern starting at fret 0. The diagram includes fingerings and slurs. Frets are numbered 0, 2, 3, and 5. The pattern consists of eighth-note pairs connected by slurs, with some notes being open (0) or muted (3).

FIGURE 37 A minor pentatonic scale (A C D E G) w/fretted notes (the “box” position)

scale degree: 1 (root) b3 4 5 b7 8 (octave) b3 4 5 b7 8 (octave) b3

FIGURE 38 A minor pentatonic scale in three-note groups

ascending

descending

FIGURE 39 A minor pentatonic scale in four-note groups

ascending (play w/hammer-ons also)

descending (play w/pull-offs also)

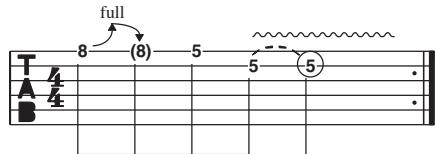
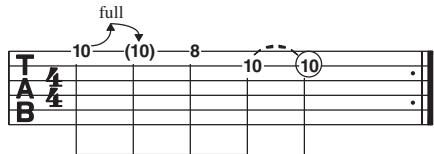
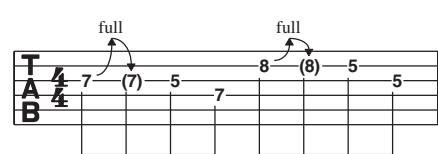
String Bending

FIGURE 40 whole-step bends

typical A minor pentatonic licks w/string bending

FIGURE 41a

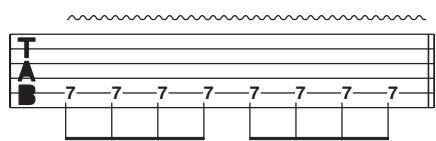
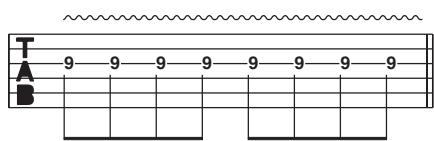
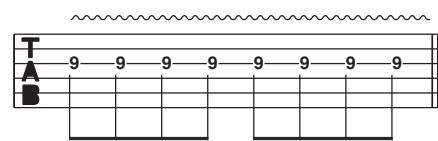
FIGURE 41b

FIGURE 41c**FIGURE 41d****FIGURE 41e**

Vibrato

FIGURE 42 finger vibrato: shake string w/finger joint

Guitar tab for Figure 42. The tab shows a finger vibrato technique across three strings (A, D, G). The notes are 8, (8), 5, 10, (10), 8, 10, (10). A 'full' vibrato is indicated above the first note. The right hand is shown with a 'V' symbol, indicating a shaking motion.

**wrist vibrato: shake string
w/stiff wrist****finger vibrato****wrist vibrato****FIGURE 43** A minor pentatonic scale w/vibrato

Guitar tab for Figure 43. The tab shows a pentatonic scale in A minor: 5, 8, 5, 7, 5, 7, 5, 7, 5, 8, 5, 8. Vibrato markings are placed above the 5th and 8th frets on the A string (4th string).

fret hand: 1 4 1 3 1 3 1 3 1 3 1 3

Fret hand diagram for Figure 43. The diagram shows the fingers (1, 1, 1, 1, 1, 2, 2, 2, 3, 3, 3, 4, 4, 4) corresponding to the fret positions: 1, 1, 1, 1, 1, 2, 2, 2, 3, 3, 3, 4, 4, 4.

INTERMEDIATE RHYTHM GUITAR

FIGURE 1

a) picking exercises

E minor pentatonic scale

downstrokes

P.M. throughout

sim.

Guitar tab for Figure 1a. The first two measures show a repeating pattern of sixteenth-note downstrokes on the 6th string (B), followed by eighth-note downstrokes on the 5th string (G). Measures 3 through 6 show eighth-note downstrokes on the 5th string (G) and eighth-note upstrokes on the 4th string (D). Measures 7 through 10 show eighth-note downstrokes on the 4th string (D) and eighth-note upstrokes on the 3rd string (A).

Guitar tab for Figure 1a continuation. Measures 11 through 14 show eighth-note downstrokes on the 5th string (G) and eighth-note upstrokes on the 4th string (D). Measures 15 through 18 show eighth-note downstrokes on the 4th string (D) and eighth-note upstrokes on the 3rd string (A).

FIGURE 2 upstrokes

Guitar tab for Figure 2. The first measure shows eighth-note upstrokes on the 5th string (G). Measures 2 through 5 show eighth-note upstrokes on the 5th string (G) and eighth-note downstrokes on the 4th string (D). Measures 6 through 9 show eighth-note upstrokes on the 4th string (D) and eighth-note downstrokes on the 3rd string (A).

Guitar tab for Figure 2 continuation. Measures 10 through 13 show eighth-note upstrokes on the 5th string (G) and eighth-note downstrokes on the 4th string (D). Measures 14 through 17 show eighth-note upstrokes on the 4th string (D) and eighth-note downstrokes on the 3rd string (A).

FIGURE 3a alternate (down-up) picking

eight picks per note

sim.

Guitar tab for Figure 3a. The first two measures show eighth-note alternate picking between the 5th string (G) and 4th string (D). Measures 3 through 6 show eighth-note alternate picking between the 4th string (D) and 3rd string (A). Measures 7 through 10 show eighth-note alternate picking between the 5th string (G) and 4th string (D).

Guitar tab for Figure 3a continuation. Measures 11 through 14 show eighth-note alternate picking between the 4th string (D) and 3rd string (A). Measures 15 through 18 show eighth-note alternate picking between the 5th string (G) and 4th string (D).

FIGURE 3b four picks per note (play backwards also)

sim.

Guitar tab for Figure 3b. The first two measures show four picks per note on the 5th string (G). Measures 3 through 6 show four picks per note on the 4th string (D). Measures 7 through 10 show four picks per note on the 3rd string (A). Measures 11 through 14 show four picks per note on the 5th string (G). Measures 15 through 18 show four picks per note on the 4th string (D).

FIGURE 3c two picks per note (play backwards also)

FIGURE 3d three picks per note

FIGURE 3e one pick per note

FIGURE 5 Travis picking

*i = index finger m = middle finger
a = ring finger t = thumb*

C fingerstyle

pick hand: *m t i t m t*

FIGURE 6 classic rock

$\text{♩} = 92$

Am fingerstyle
let ring throughout

Dm

Combining Arpeggiated Picking and Strumming

FIGURE 7 Sixties classic rock

$\text{♩} = 72$

D5
(w/pick)
w/distortion

FIGURE 14 fifth-string root

Figure 14 shows five chord diagrams for Am7 and Dm7 on a five-string guitar neck. The top row shows Am7 chords with fingerings: 2 1, 2 3 1 4, and 2 1 4. The bottom row shows Dm7 chords with fingerings: 1 3 1 2 1 and 1 3 1 2 4, both with a '5 fr' (fifth finger) note. Below the neck are two sets of tablatures for Am7 and Dm7 respectively, with corresponding fingerings above the strings.

FIGURE 15 combining sixth- and-fifth-string-root minor chords

$\text{♩} = 108$

Figure 15 displays a six-measure musical example starting with Am7. The tabs show a repeating pattern of Am7, Em7, Dm7, and Am7 chords. Fingerings are indicated above the strings for each chord.

Continuation of Figure 15, showing a six-measure sequence starting with Dm7. It includes Am7, Em7, Dm7, and Am7 chords, with fingerings provided for each.

FIGURE 16 fourth-string root

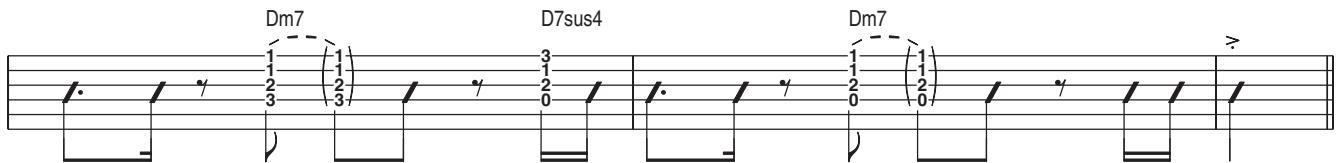
Figure 16 shows two chord diagrams: Dm7 (root position) and Gm7 (root position). The Dm7 diagram has fingerings 2 1 1. The Gm7 diagram has fingerings 1 3 2 2 and (1 4 2 3), with a '5 fr' (fifth finger) note. Below the diagrams are two sets of tablatures for Dm7 and Gm7 respectively, with corresponding fingerings above the strings.

FIGURE 17 Eighties alternative rock

$\text{♩} = 108$

Figure 17 presents a twelve-measure musical example in 3/4 time. It features a repeating sequence of chords: D7sus4, Dm7, D7sus4, Dm7, G7sus4, Gm7, and G7sus4. Fingerings are shown above the strings for each chord.

Continuation of Figure 17, showing a twelve-measure sequence starting with Gm7. It includes A7sus4, Am7, G7sus4, Gm7, and D7sus4 chords, with fingerings provided for each.



Major 7th Chords

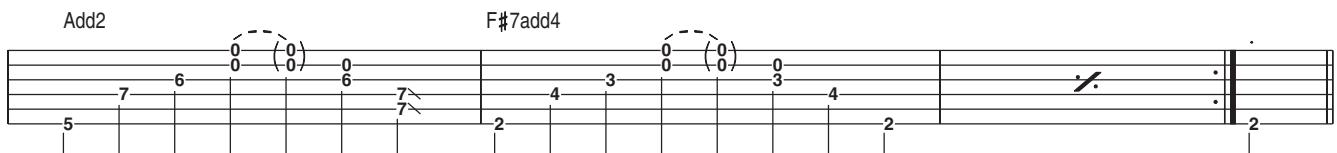
FIGURE 18

sixth-string root fifth-string root fourth-string root

FIGURE 19 Emo/modern rock

FIGURE 20 open-string common tones

FIGURE 21 a la U2/Rush/Van Halen



How to write single-note riffs

FIGURE 22 E minor pentatonic scale, extended pattern

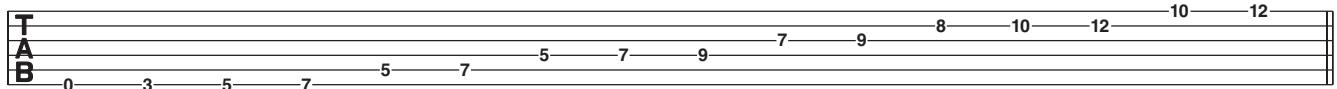


FIGURE 23 E minor pentatonic scale, extended pattern, in ascending four-note groups

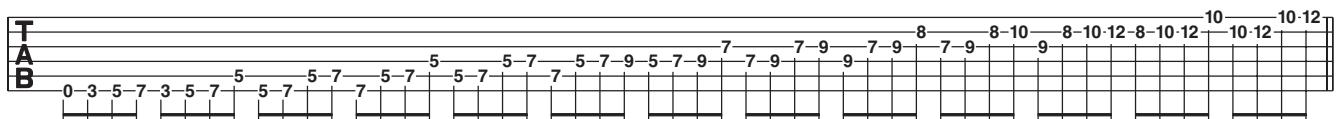


FIGURE 24 A minor pentatonic scale, extended pattern

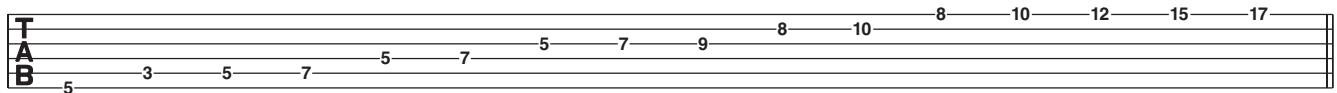


FIGURE 25a *a la* Led Zeppelin/Rage Against the Machine

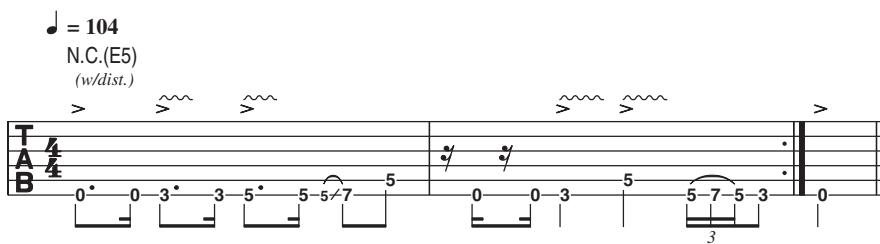
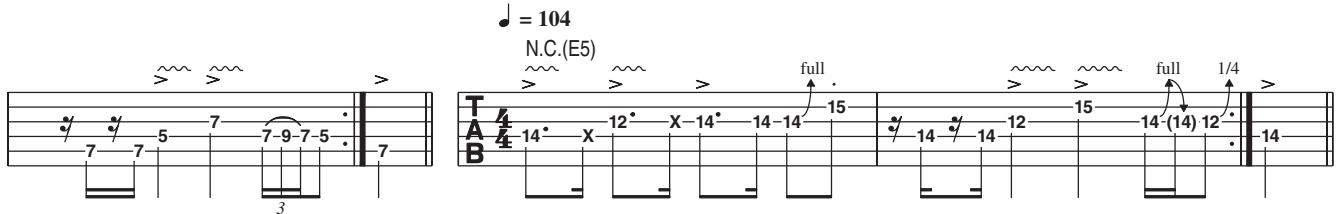


FIGURE 25b
same riff, octave higher

$\text{♩} = 104$
N.C.(E5)



FIGURE 25c same riff, two octaves higher (*a la* Jimi Hendrix/SRV)



Soloing/Riffs/Scales

FIGURE 33

string bending w/vibrato

w/finger vibrato: shake string
w/wrist vibrato: shake string
finger vibrato
wrist vibrato
finger vibrato
wrist vibrato
finger vibrato
wrist vibrato

FIGURE 34 bending w/vibrato exercise

Soloing Building Blocks

FIGURE 35a

FIGURE 35b

FIGURE 35c w/open strings

FIGURE 36a

FIGURE 36b

FIGURE 36c w/open strings

FIGURE 37a combining shapes

FIGURE 37b

FIGURE 37c

More Soloing Building Blocks

FIGURE 38a

FIGURE 38b

FIGURE 38c

A Minor Pentatonic Scale in Three-note Groups

FIGURE 39a

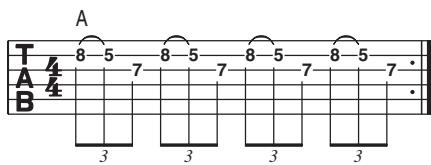


FIGURE 39b

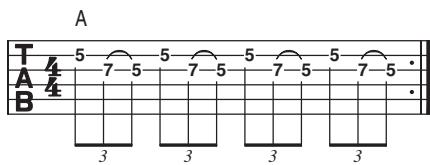


FIGURE 39c

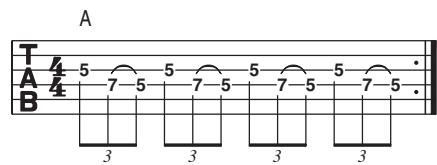


FIGURE 39d

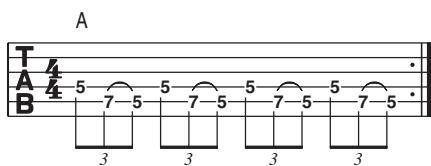
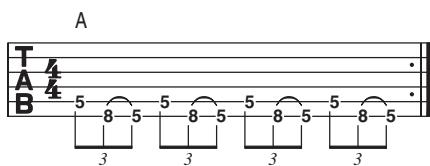


FIGURE 39e



Essential Licks

FIGURE 40

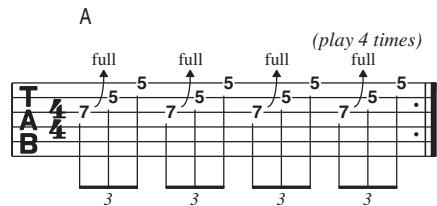


FIGURE 41

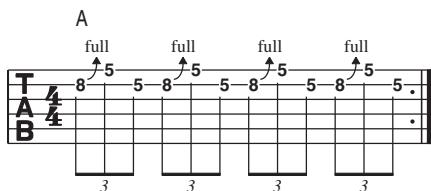


FIGURE 42

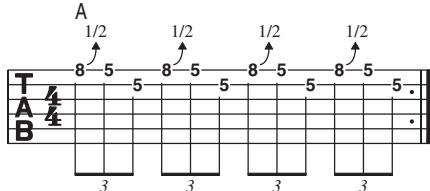
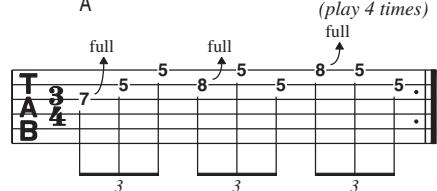
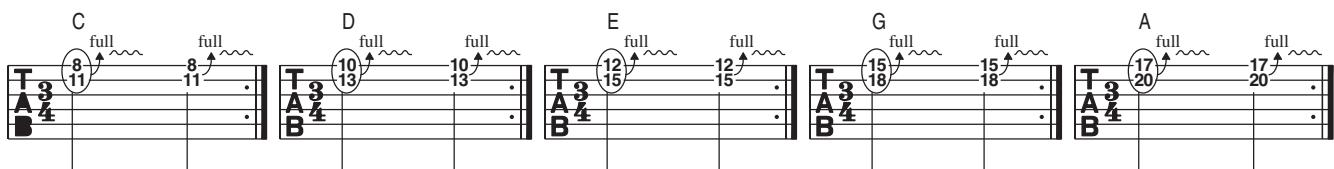
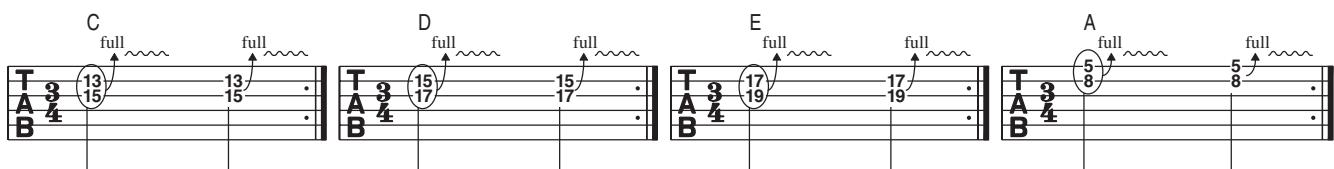
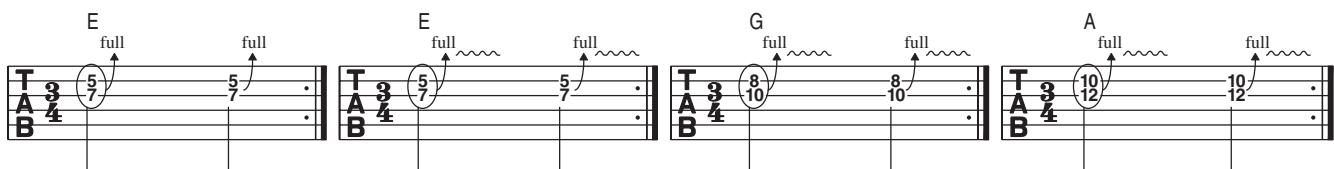


FIGURE 43 all three licks together



Unison Bends

FIGURE 44 G and B strings **FIGURE 45 unison bends w/vibrato on G string**



ADVANCED RHYTHM GUITAR

Power Chords: Putting the Fifth in the Bass

FIGURE 1

root-fifth fifth in the bass

FIGURE 2 speed metal/progressive rock

**FIGURE 3 tremolo picking (trem. pick)
(alternate pick as quickly as possible)**

gradually increase speed

trem. pick

P.M.

FIGURE 4 "Big" E5 chord

E5

FIGURE 5 *a la* Pantera/Queens of the Stone Age

J = 144

A5
w/heavy distortion

P.M.

FIGURE 6 prog rock, *a la* Dream Theater

**C5 G5 C5 G5 A5
(play three times)**

P.M.

J = 152

A5
w/heavy distortion

D5 A5 D5 Bb5 F C5 G5 A5

FIGURE 7
fifth in the bass

G5

G5 G5 D5

sim.

D5 A5 D5 Eb5 Bb5 F5 C5 A5

FIGURE 8 *a la* Black Sabbath

J = 138

E7#9

G5 D5 G5 D5 E7#9

FIGURE 9 *a la* Metallica/Megadeth

$\text{♩} = 132$

A5

E5

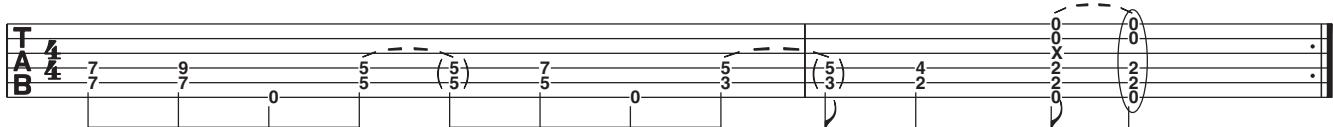
G5

D5

C5

B5

E5



Octaves

FIGURE 10

E major scale (E F♯ G♯ A B C♯ D♯)

E octave shape

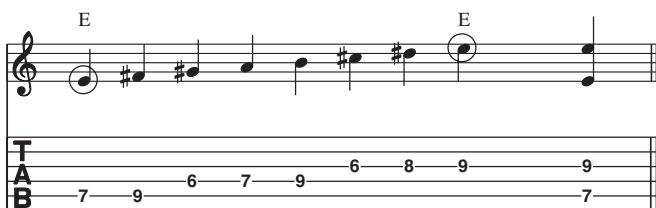


FIGURE 12

$d = 132$

N.C.(E5)
(w/dist.)



FIGURE 13 E Mixolydian mode in octaves

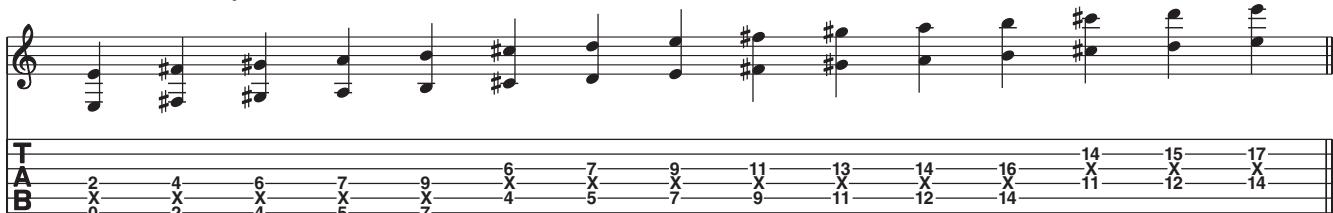
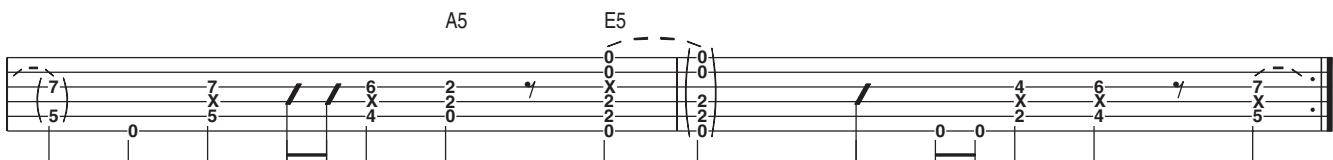
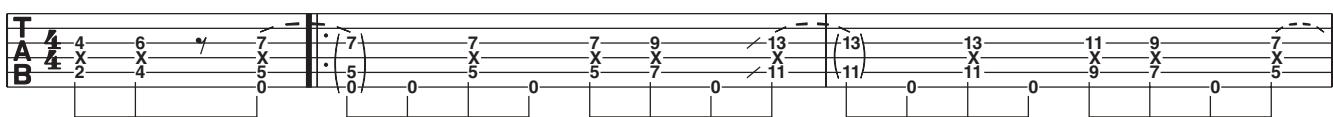


FIGURE 14 modern rock

132

N.C.

(E7)



Suspended Chords: sus4, sus2

suspended 4th

FIGURE 15 sixth-string root

Esus4
2 3 4

E A
1 ma2 ma3 4
(root)

T A B
2 4 1 2 2 2 0

FIGURE 16 fifth-string root

Asus4
1 1 3

A D
1 ma2 ma3 4
(root)

T A B
2 4 2 3 2 2 0

FIGURE 17 fourth-string root

Dsus4
1 3 4

D G
1 ma2 ma3 4
(root)

T A B
3 5 2 3 2 0

FIGURE 18 psychedelic/alternative rock

$\text{♩} = 112$

A Asus4 w/bar A Asus4 w/bar E Esus4 w/bar E Esus4 w/bar

let ring throughout

D Dsus4 w/bar D Dsus4 w/bar A Asus4 w/bar

FIGURE 19 classic/modern rock

$\text{♩} = 104$

Dsus4 D (w/dist.) Asus4 A Esus4 E

(play 3 times)

Suspended 2nd

FIGURE 20 fifth-string root

Asus2
2 3

A B
1 ma2 ma3
(root)

T A B
2 4 2 0

FIGURE 21 fourth-string root

Dsus2
1 3

D E
1 ma2 ma3
(root)

T A B
3 5 2 3 2 0

FIGURE 22 sixth-string root

Esus2
1 4

E F#
1 ma2 ma3
(root)

T A B
2 4 1 4 2 0

FIGURE 23 *a la the Police/the Pretenders/the Beatles/Jet*

J = 120

FIGURE 24 new wave

J = 132

P.M. throughout

FIGURE 25 classic rock

J = 80

Gmaj7 G6 Gmaj7 G5 Gmaj7 G6 D Dsus2 D Dsus4 D Dsus2 D Dsus4 D

FIGURE 26

FIGURE 27 country rock

J = 84

“Thumbed” Chords

FIGURE 28

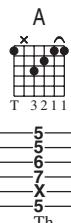


FIGURE 30 Sixties power pop

J = 152

Chord Embellishment w/Thumbed Chords

FIGURE 31

The diagram illustrates two guitar chords: A6 and Aadd9. Each chord is shown with its finger placement on the fretboard (T 3 2 4 1) and its corresponding TAB notation below.

A6 Chord:

- Fretboard diagram: Shows the A6 chord with fingers 1, 2, and 3 placed on the 3rd, 2nd, and 1st strings respectively at the 6th fret. An 'x' is marked above the 6th string at the 6th fret. The 5th string is labeled 'fr' (fretted).
- TAB notation: Shows the string numbers 5, 7, 6, 7, X, 5 from top to bottom, representing the open 6th string and the 6th, 5th, 4th, 3rd, 2nd, and 1st strings respectively.

Aadd9 Chord:

- Fretboard diagram: Shows the Aadd9 chord with fingers 1, 2, and 3 placed on the 3rd, 2nd, and 1st strings respectively at the 6th fret. An 'x' is marked above the 6th string at the 6th fret. The 5th string is labeled 'fr' (fretted).
- TAB notation: Shows the string numbers 7, 5, 6, 6, X, 5 from top to bottom, representing the 6th string at the 7th fret and the 6th, 5th, 4th, 3rd, 2nd, and 1st strings respectively.

FIGURE 32 *a la Jimi Hendrix*

FIGURE 33 thumbed major-type chords

A

Asus4

A#11

A6

A7

Aadd9

A#9

T 3 2 1 1 T 3 4 1 1 T 3 4 1 1 T 3 2 4 1 T 3 2 4 1 T 3 2 1 4 T 3 2 1 4

5 5 5 5 5 7 8
5 5 5 7 8 6 6
6 7 8 6 6 7 7
7 7 7 7 7 7 7
X X X X X X X
5 5 5 5 5 5 5

Th Th Th Th Th Th Th

FIGURE 34 thumbed minor-type chords

Diagram showing five chord diagrams for Am, Am9, Am7, and Am6, each with its corresponding TAB notation below it.

Chord Diagrams:

- Am:** X marks the 3rd string at the 5th fret.
- Am9:** X marks the 3rd string at the 5th fret; the 2nd string is muted (no dot).
- Am9:** X marks the 3rd string at the 5th fret; the 2nd string is muted (no dot).
- Am7:** X marks the 3rd string at the 5th fret; the 2nd string is muted (no dot).
- Am6:** X marks the 3rd string at the 5th fret; the 2nd string is muted (no dot).

TAB Notation:

	5	8	7	8	7
T	X	X	X	X	X
A	X	X	X	X	X
B	X	X	X	X	X
G	5	5	5	5	5
D	5	5	5	5	5
Th	Th	Th	Th	Th	Th

FIGURE 35 rock 'n' roll

D = 144

Detuning

Drop-D: tune low E string down one whole step to D

The figure shows two fretboard diagrams side-by-side. The left diagram is for a B7#9 chord, and the right one is for a D chord. Both diagrams show the strings from 6 (thinnest) to 1 (thickest). The B7#9 diagram has notes at the 7th, 10th, 11th, and 12th frets on the 6th string; the 5th string has notes at the 7th and 10th frets; the 4th string has notes at the 8th and 11th frets; the 3rd string has notes at the 9th and 12th frets; and the 2nd string has notes at the 10th and 12th frets. The D diagram has notes at the 7th, 10th, and 11th frets on the 6th string; the 5th string has notes at the 7th and 10th frets; the 4th string has notes at the 8th and 11th frets; the 3rd string has notes at the 9th and 12th frets; and the 2nd string has notes at the 10th and 12th frets. The label 'Th' is centered below the 6th string of each diagram.

FIGURE 37 modern hard rock

$\text{♩} = 126$

D5 (w/heavy dist.) F5 D5 F5 G5 A♭5 G5 F5 D5 F5 G5 F5

FIGURE 38 *a la* Zakk Wylde/Rage Against the Machine

$\text{♩} = 88$

N.C.(D) (w/heavy dist.) . ~~~~ (play 3 times) . ~~~~ 1/4 > 1/4 >

FIGURE 39 sus2 chord form in Drop-D tuning

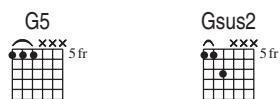


FIGURE 40 *a la* Killswitch Engage/Mudvayne

$\text{♩} = 120$

Csus2 C5 B♭sus2 B♭ G5 Gsus2 G5 Fsus2 F E♭5

E♭sus2 D5

FIGURE 41 heavy single-note riffs

$\text{♩} = 104$
N.C.(D5)

FIGURE 42 fast speed metal

$\text{♩} = 200$

N.C.(D5)
P.M. > F5 G5 F5

“Drop-C” tuning

(drop-D down one whole step)

C G C F A D

FIGURE 43 *a la* Ozzy Osbourne/Zakk Wylde/Pantera

$\text{♩} = 116$

*D5 F D5 F5 G5 A♭5 G5 F5 D5 F5 G5 F5

*All notes and chords sound one whole step lower than written (key of C).

FIGURE 44 *a la Alice in Chains*

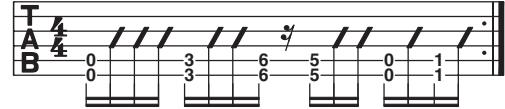
$\text{♩} = 144$
 * D5 E \flat 5 E5
 P.M. throughout



Palm Muting

FIGURE 45 speed/thrash metal

$\text{♩} = 144$
 * D5 F5 A \flat 5 G5 D5 E \flat 5
 P.M. throughout



Soloing/Riffs/Scales

Articulation exercises: pull-offs/hammer-ons

Pull-offs (descending)

FIGURE 46a

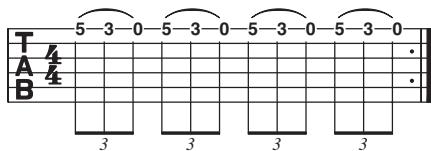


FIGURE 46b

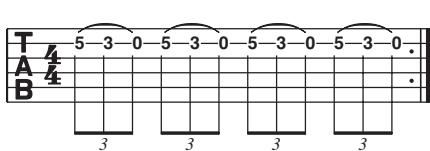


FIGURE 46c

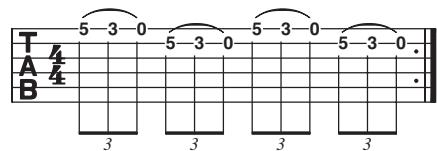


FIGURE 46d

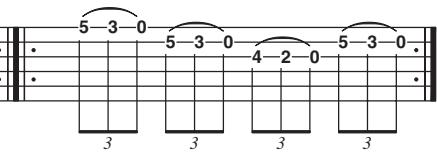
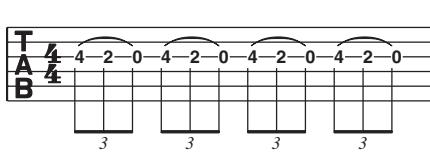
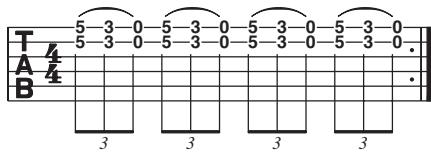


FIGURE 46e

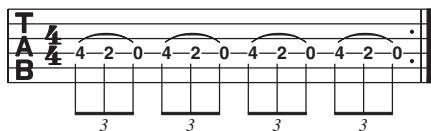


FIGURE 46f

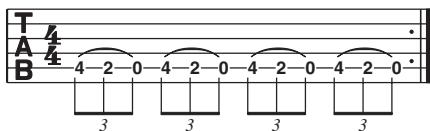
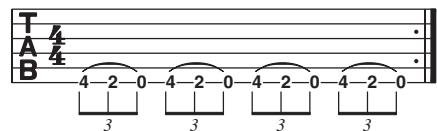


FIGURE 46g



Hammer-ons

FIGURE 47a

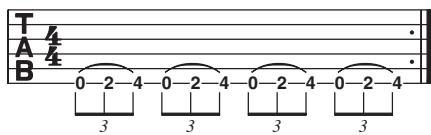


FIGURE 47b

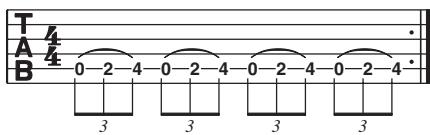


FIGURE 47c

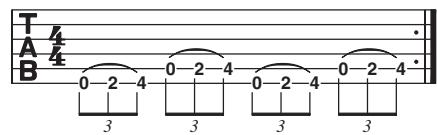


FIGURE 47d

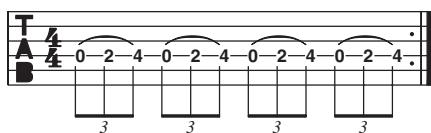


FIGURE 47e

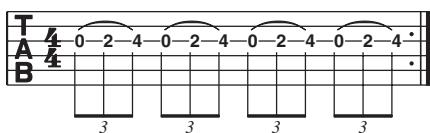


FIGURE 47f

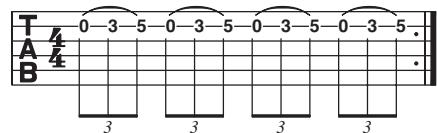


FIGURE 47g

Guitar tablature for Figure 47g. The first two measures show hammer-ons from the 0th fret to the 2nd and 4th frets. The third measure shows a pull-off from the 4th fret back to the 2nd fret. The fourth measure shows a hammer-on from the 2nd fret to the 3rd fret.

Hammer-ons and Pull-offs together

Gradually increase speed for all examples

FIGURE 48a

Guitar tablature for Figure 48a. The first measure shows a hammer-on from the 0th fret to the 2nd fret. The second measure shows a hammer-on from the 0th fret to the 2nd fret and a pull-off from the 2nd fret back to the 0th fret. The third measure shows a hammer-on from the 0th fret to the 2nd fret and a pull-off from the 2nd fret back to the 0th fret.

FIGURE 48b

Guitar tablature for Figure 48b. The first measure shows a hammer-on from the 0th fret to the 3rd fret. The second measure shows a hammer-on from the 0th fret to the 3rd fret and a pull-off from the 3rd fret back to the 0th fret. The third measure shows a hammer-on from the 0th fret to the 3rd fret and a pull-off from the 3rd fret back to the 0th fret.

FIGURE 48c

Guitar tablature for Figure 48c. The first measure shows a hammer-on from the 5th fret to the 8th fret. The second measure shows a hammer-on from the 5th fret to the 8th fret and a pull-off from the 8th fret back to the 5th fret. The third measure shows a hammer-on from the 5th fret to the 8th fret and a pull-off from the 8th fret back to the 5th fret.

FIGURE 48d

Guitar tablature for Figure 48d. The first measure shows a hammer-on from the 3rd fret to the 5th fret. The second measure shows a hammer-on from the 3rd fret to the 5th fret and a pull-off from the 5th fret back to the 3rd fret. The third measure shows a hammer-on from the 3rd fret to the 5th fret and a pull-off from the 5th fret back to the 3rd fret.

FIGURE 48e

Guitar tablature for Figure 48e. The first measure shows a hammer-on from the 5th fret to the 7th fret. The second measure shows a hammer-on from the 5th fret to the 7th fret and a pull-off from the 7th fret back to the 5th fret. The third measure shows a hammer-on from the 5th fret to the 7th fret and a pull-off from the 7th fret back to the 5th fret.

Guitar tablature for Figure 48e, continuing from the previous page. The first measure shows a hammer-on from the 7th fret to the 10th fret. The second measure shows a hammer-on from the 7th fret to the 10th fret and a pull-off from the 10th fret back to the 7th fret. The third measure shows a hammer-on from the 7th fret to the 10th fret and a pull-off from the 10th fret back to the 7th fret.

Guitar tablature for Figure 48e, continuing from the previous page. The first measure shows a hammer-on from the 2nd fret to the 5th fret. The second measure shows a hammer-on from the 2nd fret to the 5th fret and a pull-off from the 5th fret back to the 2nd fret. The third measure shows a hammer-on from the 2nd fret to the 5th fret and a pull-off from the 5th fret back to the 2nd fret.

The Blues Scale

FIGURE 49 E blues scale (E G A B♭ B D)

1st octave-----, 2nd octave-----
scale: 1 b3 4 b5 b7 8 b3 4 b5 b7 8
(root) (octave) (octave)
T A B 0 - 3 0 - 1 - 2 0 - 2 - 3 0 - 3

Guitar tablature for the E blues scale. The first measure shows notes at the 0th, 1st, 2nd, and 3rd frets. The second measure shows notes at the 2nd, 3rd, 4th, and 5th frets. The third measure shows notes at the 4th, 5th, 6th, and 7th frets. The fourth measure shows notes at the 5th, 6th, 7th, and 8th frets. The fifth measure shows notes at the 7th, 8th, 9th, and 10th frets.

E blues scale, extended pattern

1st octave-----, 2nd octave-----, 3rd octave-----
T A B 0 - 3 5 - 6 - 7 5 - 7 - 8 - 9 7 - 9 - 10 - 11 - 12 - 10 - 12

Musical notation for the E blues scale, extended pattern. The first measure shows notes at the 0th, 1st, 2nd, and 3rd frets. The second measure shows notes at the 5th, 6th, 7th, and 8th frets. The third measure shows notes at the 7th, 8th, 9th, and 10th frets. The fourth measure shows notes at the 10th, 11th, and 12th frets.

Blues Scale Exercises

FIGURE 50 A blues scale (A C D E♭ E G)

1st octave 2nd octave

scale

degree: 1 b3 4 b5 5 b7 8 b3 (root) (octave)

T 5 8
A 5 7 8
B 5 6 7 5 7 5 8

A blues scale, extended pattern

FIGURE 51 E blues scale

ascending three-note groups (play descending also)

FIGURE 52a A blues scale

ascending three-note groups (play descending also)

Soloing with the Blues Scale

FIGURE 53

FIGURE 54

FIGURE 55

FIGURE 56 *a la Jimi Hendrix*

FIGURE 57 the “B.B box”
A blues scale, 10th position

The first tab shows a blues scale from 12 to 13, 10, 11, 12, 13, 12. The second tab, labeled 'Slowly (A)', shows a more complex sequence: 12, 12-11-10, 13-10, 12, 13, 10*. The third tab, labeled 'in time ♩ = 92 A', shows a repeating pattern: 12, 12-11-10, 13-10, 12, 13, 10*, followed by a measure of 10. It includes a dynamic instruction '(play 4 times)'.

FIGURE 58 *a la Stevie Ray Vaughan*

A blues scale lick starting at 12, with specific notes highlighted: 0-1-2, 2-1-0, 0-1-2, 2-1-0, 0-1-2, 2-1-0. The tab is labeled 'E'.

FIGURE 59 *a la SRV*

A blues scale lick starting at 12, with specific notes highlighted: 2-3-2-0, 2-3-2-0, 2-3-2-0, 2-3-2-0. The tab is labeled 'E'.

Trills

FIGURE 60 A minor pentatonic

An A minor pentatonic trill lick starting at 3(5), with specific notes highlighted: 3(5), 5(8), 3(5), 5(7), 7(10), 5(7), 7(9), 5(8), 8(10), 5(8). The tab is labeled 'tr'.

More Essential Licks

FIGURE 61

A blues scale lick starting at 8, with specific notes highlighted: 8-5-8, 1/2, 8-5-8, 1/2, 8-5-8, 1/2, 8-5-. The tab is labeled '1/2'.

FIGURE 62

A blues scale lick starting at 8, with specific notes highlighted: 8-5, 1/2, 8-5, 1/2, 8-5, 1/2, 8-5-. The tab is labeled '1/2'.

FIGURE 63

A blues scale lick starting at 5, with specific notes highlighted: 5-8-5, 5-8-5, 5-8-5, 5-8-5. The tab is labeled '1/2'.

A blues scale lick starting at 8, with specific notes highlighted: 8-5-8, 7-5-8, 8-5-8, 7-5-8, 8-5-8, 7-5-8. The tab is labeled '1/2'.

A blues scale lick starting at 5, with specific notes highlighted: 5-7-5, 5-7-5, 5-7-5, 5-7-5. The tab is labeled '1/2'.

A blues scale lick starting at 7, with specific notes highlighted: 7-5-7, 7-5-7, 7-5-7, 7-5-7. The tab is labeled '1/2'.

A blues scale lick starting at 5, with specific notes highlighted: 5-7-5, 5-7-5, 5-7-5, 5-7-5. The tab is labeled '1/2'.

A blues scale lick starting at 7, with specific notes highlighted: 7-5-7, 7-5-7, 7-5-7, 7-5-7. The tab is labeled '1/2'.

A blues scale lick starting at 5, with specific notes highlighted: 5-7-5, 5-7-5, 5-7-5, 5-7-5. The tab is labeled '1/2'.

A blues scale lick starting at 7, with specific notes highlighted: 7-5-7, 5-7-5, 7-5-7, 5-7-5. The tab is labeled '1/2'.

A blues scale lick starting at 5, with specific notes highlighted: 5-3-5, 5-3-5, 5-3-5, 5-3-5. The tab is labeled '1/2'.

A blues scale lick starting at 3, with specific notes highlighted: 3-5-3-0, 3-5-3-0, 3-5-3-0, 3-5-3-0. The tab is labeled '1/2'.

Harmonics

Natural Harmonics (N.H.)

FIGURE 64

sixth string
N.H. pitch: E (ma3) scale degree: (root)

fifth string
N.H. pitch: A (root) scale degree: (5)

fourth string
N.H. pitch: D (ma3) scale degree: (root)

third string
N.H. pitch: G (ma2) scale degree: (5)

second string
N.H. pitch: B (ma2) scale degree: (5)

first string
N.H. pitch: E (ma3) scale degree: (root)

*Lightly rest fret-hand finger on string directly above fifth fret, then pick string.

FIGURE 66 sixth string

N.H. pitch: E (ma3), G# (5), B (5), D (b7), E (root), F# (ma2), G# (ma3), A# (4), B (5), C# (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 67a fifth string

N.H. pitch: A (root), C# (ma3), E (5), G (b7), A (root), B (ma2), C# (ma3), D# (4), E (5), F# (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 67b fourth string

N.H. pitch: D (ma3), F# (5), A (5), C (b7), D (root), E (ma2), F# (ma3), G# (4), A (5), B (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 67c third string

N.H. pitch: G (root), B (ma3), D (5), F (b7), G (root), A (ma2), B (ma3), C# (4), D (5), E (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 67d second string

N.H. pitch: B (ma3), D# (5), F# (5), A (b7), B (root), C# (ma2), D# (ma3), E# (4), F# (5), G# (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 67e first string

N.H. pitch: E (root), G# (ma3), B (5), D (b7), E (root), F# (ma2), G# (ma3), A# (4), B (5), C# (ma6) scale degree: (root), (ma3), (5), (b7), (root), (ma2), (ma3), (#4), (5), (ma6)

FIGURE 68 riffs w/natural harmonics

w/bar
(Em)

7 12 12 7 12 7 12 7 12 0 12

FIGURE 69 natural harmonics w/whammy bar

w/bar

12 7 5 4 9
12 7 5 4 9
12 7 5 4 9
12 7 5 4 9
12 7 5 4 9
12 7 5 4 9

Artificial “Pinch” and “Touch” Harmonics

FIGURE 70

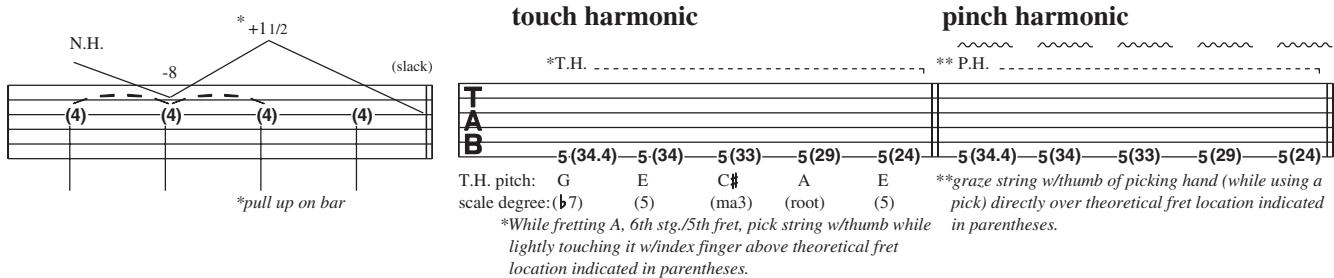


FIGURE 71 pinch harmonics

fifth string
~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~  
P.H. -----

|   |         |        |        |        |        |  |  |  |
|---|---------|--------|--------|--------|--------|--|--|--|
| T |         |        |        |        |        |  |  |  |
| A |         |        |        |        |        |  |  |  |
| B | 2(36.4) | —7(36) | —7(35) | —7(31) | —7(26) |  |  |  |

**fourth string**

|          |         |       |       |       |       |
|----------|---------|-------|-------|-------|-------|
| <b>T</b> |         |       |       |       |       |
| <b>A</b> | 2(36.4) | 7(36) | 7(35) | 7(31) | 7(26) |
| <b>B</b> |         |       |       |       |       |

**third string**

~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~

P.H. -----

third string

degree: (b7) (5) (ma3) (root) (5)
**While fretting A, 6th stg./5th fret, pick string w/thumb while lightly touching it w/index finger above theoretical fret location indicated in parentheses.*

Fretboard Tapping

Gradually increase speed for each example

FIGURE 72

first string

~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~  
P.H. -----  
12 (41.4)-12(41)-12(40)-12(36)-12(32)-

A blank musical staff consisting of five horizontal lines and four vertical bar lines. The staff begins with a B clef (B-flat) on the top line.

Guitar tab for the Em chord. The top line shows the string names: E, B, G, D, A, E. The bottom line shows the fret positions: 3, 2, 3, 2, 3, 2. The tab indicates a power chord (E-B-G) with a bass note (E) at the 3rd fret of the E string. The first two strings are muted (\*T). The tab is labeled "Em".

FIGURE 73

**FIGURE 75**

**FIGURE 74**

**Em**

FIGURE 76

Em

T T T T T

(10)-0-5-7-10-7-5-0-5-7-10-7-5-0-5-7-10-7-5-0-5-7-10-7-5

**T** **A** **B**

4

• •

6 6 6 6

## Tapping on Two Strings

FIGURE 78

FIGURE 79

Fretboard diagram for guitar, starting at the 10th fret. The diagram shows a scale pattern across six strings. Fingerings are indicated by 'T' above the strings. String markings 'A' and 'B' are shown below the strings. A note at the 12th fret is marked with an asterisk (\*). The 6th string is highlighted with a thicker line.

*\*move figure up one fret.*

**FIGURE 80**

## Tapped Bends

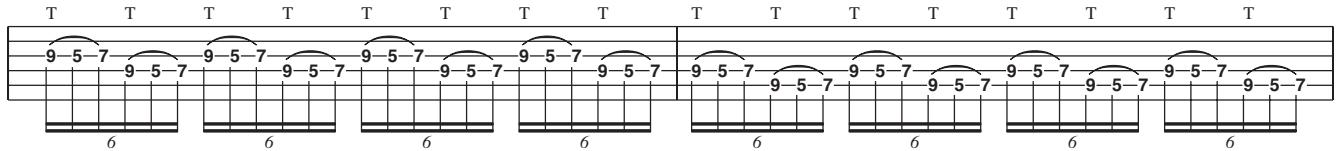
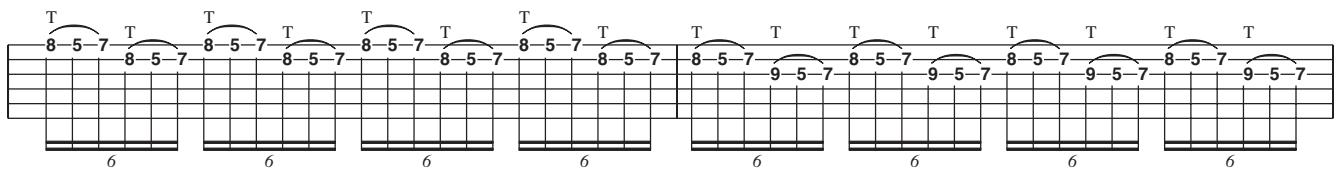
**FIGURE 81**

(A)

FIGURE 82

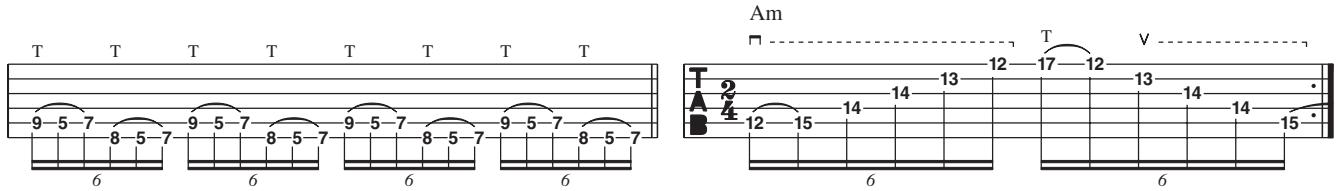
A diagram of a guitar neck showing a chord progression. The strings are labeled T, A, 4, 4, B from left to right. Above the strings, the label 'A7' is at the top, followed by 'full' with an arrow pointing up to the 4th string, 'T' above the 3rd string, a curved arrow pointing down to the 2nd string, 'full' with an arrow pointing up to the 1st string, 'T' above the 0th string, and finally a single dot above the 0th string.

**FIGURE 83** A Dorian mode (A B C D E F♯ G)



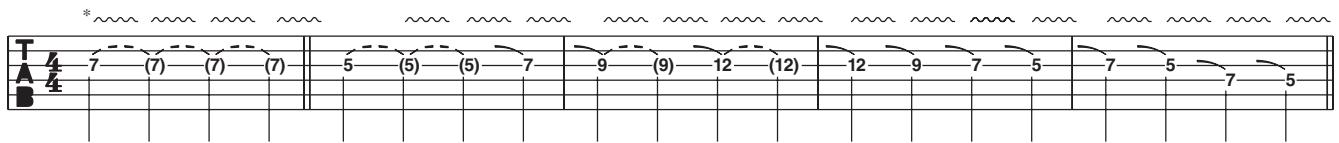
### Sweep Picking

**FIGURE 84**



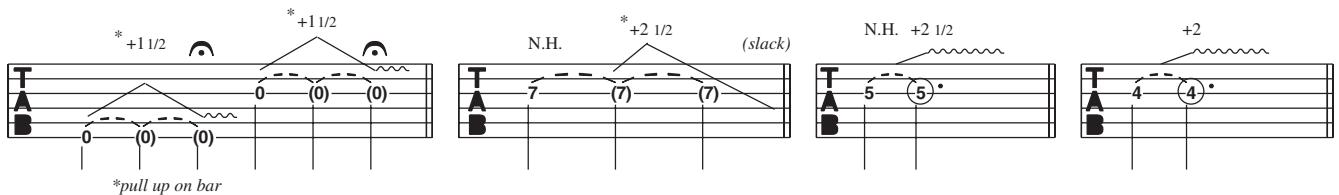
### Whammy Bar

**FIGURE 85** “Boinging”



\*Flick Floyd Rose-style tremolo bar upward in order to “bounce” tremolo unit.

**FIGURE 86** raising the pitch w/bar



**FIGURE 87** hammered “scoops”/“dips”

A minor pentatonic

